



**WRUW**  
**91.1 Fm**

**20 YEARS  
OF  
EXISTENCE**

**FREE ANNIVERSARY PROGRAM GUIDE**

# The Future of Music

Our future at WRUW is looking a lot better this year. We're celebrating our 20th Birthday, we're improving our signal, the Fall Survey results are in, we have a compact disc player, we've got five new toilets thanks to Case Western Reserve University, and we're playing more and more new music every week.

Grab on to the WRUW comet and take off with us into the future!

One of the biggest advances in "the media" is colorization of old films. Of course this doesn't concern us since we're an aural experience, not a visual. (In the words of Ken Nordine, you "use that special inner eye.") But the colorization of old black-and-white films can be compared to the "digitizing" of old sound recordings to compact disc.

Why do it?

Okay, fine. Compact Discs (CD's) sound great. It's always fun

to impress your friends with "listen--no scratches, no pops, no turntable rumble--what sound!" But what about ambience? Where's the "feel" of the room that the music was recorded in? It's either very suppressed or not there at all due to the "noise gates" and other technical machines that process the digital signal.

In modern, non-classical music, ambience is not something you have to really worry about because usually there isn't any. If there is, it's created artificially with reverbs and the like. It takes awhile to find a modern recording of an acoustic guitar piece recorded using one microphone in an all-marble bathroom (that is the perfect reverb).

The same is happening to classical music. It used to be that a performance of a symphony would be recorded with two to four microphones placed on the left and

right center of the orchestra. In many old recordings of symphonies, you can really almost place where the recording was made. "Oh that was recorded in Severance Hall, I can tell by the acoustics."

You can't do that now on classical recordings made with modern recording technology. Usually, almost every instrument (or every other instrument) is miked separately, subgrouped with similar instruments and then put in the final mix maybe with some extra reverb to create a concert hall atmosphere.

Yuck.

But the public is buying it. Only die-hard "true music" fans really care about the ambience of music nowadays. The evolution towards all-digital recordings is upon us. It can't be stopped.

I'll admit that I like compact discs. But I like the old black vinyl records even better. Sure, it's nice

not to hear those pops and scratches in a beautiful solo piece featuring a hammer dulcimer. However, I don't have my own compact disc player (yet), and many records that I own, and that WRUW owns are still in near-mint condition. I also have a fairly good cassette machine. I don't plan to go digital for a long while.

And although WRUW now has a compact disc player, we'll still continue to play our vinyl long into the future.

Again, welcome to the WRUW 20th Anniversary Program Guide and we hope to hear from you during the Telethon (February 15-22) and see you at our Anniversary Concert on February 28th!

**David Caban**  
**General Manager**

## Invest in WRUW's Future

Dear Listener,

The month of February is very special of WRUW. Each and every February 26th, WRUW celebrates its birthday. This year is no exception. This year marks WRUW's 20th year on Cleveland airwaves.

We've celebrated WRUW's past birthdays by conducting a Radio Telethon around February 26th. Well, this year we've decided to do

things a little differently so we can make this year's birthday extra-special.

Our Twentieth Anniversary Telethon begins at 2:00 a.m., Sunday, February 15th and continues for seven days until 10:00 a.m., Sunday, February 22nd. That's two weeks earlier than usual so that we can adequately prepare for our special birthday events at the end of the month

(see elsewhere in the Program Guide).

For those of you who don't know, a radio telethon is an event where a radio station asks its listeners to "invest" in the future of the station. By investing like this, you help WRUW to meet its rising operating costs and enable the station to serve you better with a greater variety of music and public affairs.

You know the types of music we play. "A full spectrum of music on one frequency." Jazz, reggae, hardcore, bluegrass, polkas, showtunes, comedy, new wave, classical, oldies...the list goes on and on. There's also our diverse public affairs programming -- GayWaves, Cambridge Forum, Moon Over

continued on page 2

## WRUW'S 20TH ANNIVERSARY CELEBRATION

**Sat., February 28th Noon - 12 pm  
Anniversary Concert  
A Full Spectrum of Music on One Stage**

**Admission \$3.00  
in Adelbert Gymnasium  
2128 Adelbert Road  
University Circle**



KEEP YOUR EAR OUT

FOR FURTHER INFORMATION

**Sun March 1: 8 pm A Movie**

**"URGH! A Music War!"  
35mm Stereo  
Strosacker Auditorium  
Case Western Reserve University  
University Circle**

# 2 Pre-Classical Components of Modern Music

by Ron Emoff

For most people who enjoy some type of it, music can be soothing, exciting, humorous, melancholic, able to evoke a panoply of emotion. Often, though, the effect of past composers on modern forms of music is ignored or overlooked. The influence of the pre-classical composers appears in much contemporary music.

A blind jazz reed player comes to mind who became known for his ability to play more than one instrument at once. Mozart, when conducting his little-known forty-second symphony, "The Triskelion", actually performed several woodwind parts himself, using available bodily orifices to play more than one instrument at one time. Moreover, Wolfgang's father,

Leopold, was the rage of Salzburg, occasionally at parties bowing a violin by drawing the instrument back and forth underneath a live horse's tail. This technique has been borrowed by at least one jazz violinist, who disassembles the bow to enable playing all four strings at once.

Folk music enthusiasts owe homage to Jean-Philippe Rameau, who attempted to popularize the playing of harpsichord and harmonica simultaneously. The method of playing guitar or piano while also playing a harmonica attached by harness is generally attributed to the folk era of the nineteen-sixties. Rameau's proficiency with harmonica and harpsichord went unappreciated,

though. It is no small loss that his lovely "Suite for Harpsichord and Harmonica in A-minor" escapes the modern repertoire.

Let us not forget the overwhelming impact that Johann Sebastian Bach has had on us. Remembered mostly for his prowess as organist and composer, we underemphasize the fact that he was a capable showman. His antics would include surprising an audience in the middle of a fugue by playing with his elbows, nose, and chin. He would often delight a crowd by jumping on top of the organ and playing backward, making absurd and contorted faces at the writhing crowd.

Finally, acknowledging the bene-

ficial influence of pre-classical music upon modern, one must consider a lesser-known Italian composer of the late seventeenth century, Leonardo Fludgia. Fludgia's contribution was of a more subtle nature. He developed a revolutionary, although at the time unwelcome, system of music which used only three notes. Fludgia's music was insufferably repetitive, and an audience rarely sat through more than ten minutes of a performance before pelting the composer with insults and whatever garbage was within reach. Fludgia retired from composing by the turn of the century, and opened "Fludgia's Duck and Pooch Steak House".

## Invest cont'd....

Morocco, Ruby, Consider the Alternatives, Bluegrass Masters and other programs of musical and social interest.

WRUW is also actively involved in the Cleveland live music scene. We promote many performances by ar-

tists who, without our support, might not perform in Cleveland. (Contrary to popular belief, we receive *no money at all* for sponsoring these live shows.) We also have many on-air giveaways and contests.

That's a lot of stuff for one station to handle. Although it's free to you as a listener, it's not free for us.

Most of the money that helps us bring you such diversity comes from the students of Case Western Reserve University. The station is supported by student activity funds managed by the school's media board. The amount of money available depends on undergraduate student enrollment and the number of other organizations needing money. Enrollment is dropping which means that less money is available. In previous years, the telethon money raised has been used to upgrade the station by functioning as "supplement money". Most of the funds went towards special projects. Now it is vital to our operation.

The students have shown their support, in a sense. Now it's your turn to invest in WRUW's future as the best alternative radio station in all of Cleveland.

The money you invest goes to making the station able to serve your musical desires better. It does not go to pay the staff. WRUW is all-volunteer. Your investment will help us buy special, hard-to-find records, replace worn-out records, and improve our technical operation.

Your past support of WRUW allowed us to purchase a compact disc player. Now you can help us build our CD library. We've also been able to renovate our studios -something you really can't see but should be aware of. And you also help to make Studio-A-Rama possible.

With your support, we can continue to grow. We're hoping that you'll continue to invest in WRUW as you have done in the past. In return for your investment, you'll have the option of receiving one of our many premiums (investment thank you's). This year we have records, t-shirts, sweatshirts, bumper stickers, special surprises, and premiums relating to our end-of-the-month celebrations.

Our telethon phone lines will be open 24 hours a day beginning at 2:00 a.m. Sunday, February 15th. Listen for further details. You might even be able to pick up your radio telethon premium at the 20th Anniversary celebrations!

With your support, WRUW can continue to bring you the finest in alternative radio. Thank you.

## EXECUTIVE STAFF WRUW

General Manager  
Program Directors

Asst. Program Director  
Music Director  
Public Affairs Director  
Public Service Director  
Live Music Coordinators

Promotions Director  
Chief Engineer  
Technical Director  
Technical Consultants

Production Director  
Training Director  
Underwriting Manager  
Plant Manager  
Station Advisor

David Caban  
Josh Bayer  
Tom Sarfi  
Randy Woodling  
Wade Tolleson  
Edie Vargo  
Phyllis Boehme  
Ched Stanisic  
Larry Collins  
Joe Banks  
Phil Way  
Chuck Poulton  
Rolf Taylor  
Chas Honton  
Joe Riznar  
**Michael Bogdanski**  
Neal Filsinger  
Mark Penacho  
Larry Killen

PROGRAM GUIDE EDITOR: JOE BANKS

Program Guide Staff: David Caban, Michael Bogdanski, Adrienne Potts, Edie Vargo, Jim Baxter, Doug Lape, Howard Wayne, Heather Dean, Craig Gelfand, and other station and non-station personnel who contributed to this issue, with special thanks to our **wonderful** typesetter, Sue Fangboner.

WRUW-FM is the student radio station of Case Western Reserve University. WRUW is dedicated to innovative and diversified music, and programs of community interest. Please address inquiries to WRUW-FM, 11220 Bellflower Road, Cleveland, Ohio 44106. Our phone number is (216) 368-2208.

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# The Results Are In!

by David Caban

The results to the WRUW First-Ever Listener Survey are in! I'd like to thank the 132 people who took the time to respond to the survey. Out of these, I think less than 10 were WRUW staff (based on the handwriting I recognized). For the most part, everyone answered the questions truthfully and their answers reflect a genuine interest in helping us out.

In reading this, you will notice that numbers do not add up to 132 and percentages do not add to 100 percent. This occurs since many people didn't answer some questions and others chose every answer in a question. For the most part, I'll report the findings in percentages unless otherwise noted.

Starting with the basics, we found that 70 percent of those surveyed were male, 27 percent female (3 percent didn't answer this first question). Our largest survey audience (41 percent) covered the age group of 18-25 followed by 35 percent for ages 26-35. We only had 2 people over the age of 56 who responded.

It looks like we cater to students and yuppies. That's based on the fact that 41 students and 48 college graduates responded. They make up most of the 78 percent of respondents who bring in up to \$25,000 per year.

The occupation/work status questions posed the biggest tabulation problem since I didn't make a separate category for students. Some students considered their work status as full-time or part-time students while others considered themselves unemployed students. This affected the full-time, part-

time, unemployed results meant for people with paying jobs.

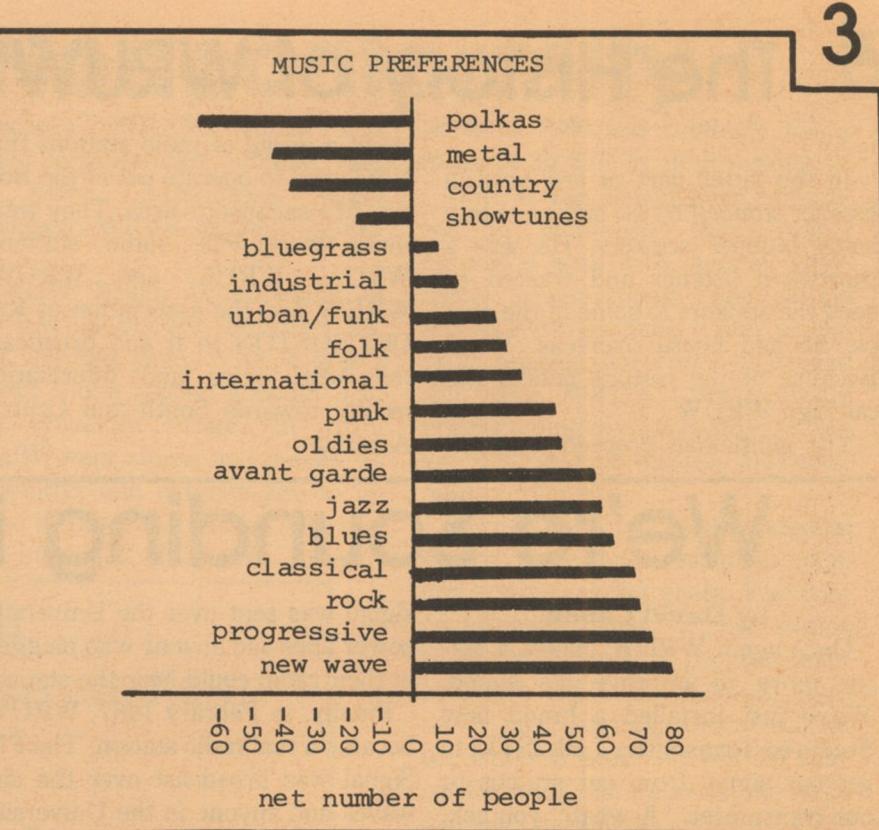
Our listener job-status is extremely diverse. Besides students, our listeners include musicians, waitresses, accountants, receptionists, vagabonds, postal clerks, mailmen, law clerks, stablehands, floor installers, police officers, draftsmen, dairy managers, teachers, artists, jet set models and much more. I imagine though, that *any* radio station would find a similarly diverse group of listeners.

The question about music preferences provided some very interesting results. We tallied results in three ways: by the total number of people who like or disliked a certain music type, by the corresponding percentages and by the net number of people (subtracting number of dislike from number of like). We'll report the findings by net number of people. A positive number indicates more of a liking for the music while a negative number indicates a dislike.

By far the most popular music of our respondents is new wave (79 net) followed closely by progressive/new age, rock and classical. (These all had a net of 70 or more). Next in line were blues, jazz, avant garde, oldies, punk, international, folk, urban/funk, industrial and bluegrass.

The least popular music preferences of our listeners were showtunes (-16), country (-36), metal (-41), and polkas (-64 net). The only music types that were not listed were reggae, comedy and other (for write-ins).

There is a fairly reasonable explanation for the strong appeal of new wave and the dislike of polkas. Not all of our programmers (disc jockeys) announced the fact that



there was a survey in the Fall Program Guide. Most of our new music programmers *did* announce the survey regularly. However, Greg Holtz (Mr. Polkas), our resident metal-heads and myself (Mr. Showtunes) did not "hype" the survey as much (which the results show).

One listener wrote "get rid of adolescent radio -- meaning metal" and another commented that she likes Greg Holtz's voice: "I don't like polka, but he's great."

Most respondents like our full spectrum of music on one frequency. Some typical comments included "You have a full spectrum but not all of it is what I consider music," "You play everything I need. I don't listen if I don't want to," "You are doing one hell of a job!" "You need more acoustic new age," "Try to schedule shows when other college stations aren't playing the same type of music."

continued on page 14

## A HOT DEAL ON A HOT MEAL



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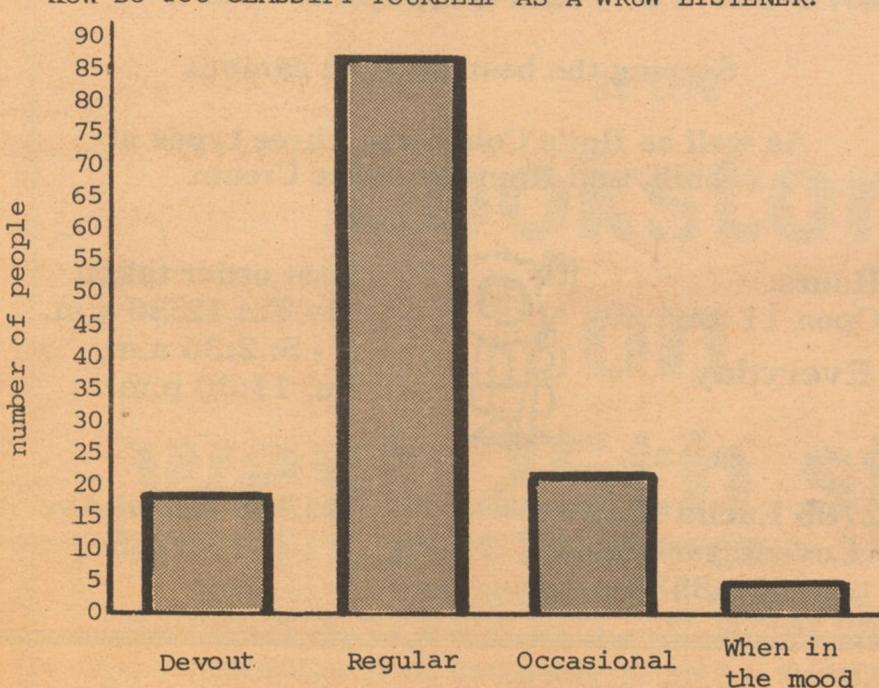
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### HOW DO YOU CLASSIFY YOURSELF AS A WRUW LISTENER?



## 4 The History of WRUW's Call Letters

In the latter part of last year, a listener stopped by the station to buy some bumper stickers. He was a shortwave listener and wanted to send the stickers to some of the people he had heard overseas. Why? Because of the history behind the call sign WRUW.

The gentleman proceeded to tell

about a group of radio stations that NBC used to operate out of the Boston, Massachusetts area. They were three world-wide radio stations: WRUA, WRUL, and WRUW. WRUW had the association of RADIO BOSTON to it and broadcast the NBC news and information mostly towards South and Central America.

After World War II, NBC closed down the stations and the call signs were "unassigned." Then, in February 1967, the Federal Communications Commission (FCC) assigned the call sign WRUW to a small, 10-watt FM station operating out of University Circle. As far as the gentleman knew, ours was the first call sign to be reassigned by the

FCC.

The old home of Radio Boston/WRUW was on a beach. According to this gentleman, the tide has come in and over the years washed the old stone building into the sea. All that remains is a foundation.

Is this all true? Well, we're waiting to hear from NBC in New York. ☎

## We're Sounding Better!

by David Caban

Once again WRUW makes a major move to improve its sound. We've just installed a brand new Studio-to-Transmitter Link (STL) to get our signal from our studios to our transmitter. "A what?" you ask. First, some background.... Before WRUW became a reality, there was WFSM. WFSM was a small "radio station" broadcast over the Western Reserve University Public Address system and served only a cafeteria.

Eventually WFSM evolved into WRAR which was an AM carrier-current radio station. WRAR's

signal was sent over the University power lines and anyone who plugged in their radio could hear the station.

Finally, in February 1967, WRUW became a real radio station. The FM Signal was broadcast over the airwaves and anyone in the University Circle area could receive it. In 1974 WRUW further pleased its listeners by switching from mono FM to stereo FM. The station also moved its transmitter to a new location. This move forced WRUW to begin renting special audio telephone lines from Ohio Bell.

The station made the jump to 1000

watts in October of 1980. This required the purchase of a new transmitter and the station's signal was again sent to the transmitter over special phone lines.

The telephone lines were used mainly out of convenience -- we couldn't afford anything else so we had to suffer with decreased frequency response and problems with the telephone service of Ohio Bell.

Last year Ohio Bell increased the charges for the special phone lines from \$100 to \$600 per month. We began to look for an alternative.

The alternative appeared in the

choice to move to an STL link. The telephone wires could be disconnected and our signal would be sent from the studios to the transmitter by "microwave". We would also install a brand new "signal processor" to further improve our sound.

And that's the signal you are probably hearing right now. (As of this writing the system is being installed.) Through your telethon donations we have been able to constantly improve our sound for you.

The only thing we can do now is increase our power again. (!) ☎

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# WRUW: A Score of Nonconformity 5

by Adrienne Potts

WRUW-FM is twenty years old.

WRUW-FM, the radio station of Case Western Reserve University, will celebrate twenty years of broadcasting with a weekend of special events. The festivities will begin on Saturday, February 28 with an all-day concert at Adelbert Gym on the CWRU campus. The concert will feature a number of local bands, reflecting the musical diversity exhibited by the station's programm-

ing. The concert will begin at NOON and continue until 11:00 p.m. For those who wish to further enjoy the college radio culture, WRUW and the CWRU Film Society will co-sponsor *Urgh! A Musical War* on Sunday, March 1.

Although WRUW is celebrating only twenty years, there is a lengthier history of radio on the CWRU campus to be appreciated. In 1955, WFSM, the radio station of Flora Stone Mather College, evolved into WRAR of Western Reserve

University. WRAR's signal was signed to on-campus building, and, as more dormitories were developed, WRAR became impractical.

WRUW began broadcasting at 91.1 FM on Sunday, February 26, 1967. At that time, WRUW was a 10-watt mono station with an 8-10 mile broadcast range. In 1974, WRUW went stereo and moved its transmitter and antenna site to increase its range to 15 miles. The station increased its power to 1000

watts in 1980 and currently has a range of 30 mile in all directions.

WRUW has always been committed to providing the Greater Cleveland area with diverse, alternative programming. The station airs all types of music -- new music, jazz, reggae, hardcore, bluegrass, and more. WRUW's public affairs programming is equally diverse, airing programs of musical and community interest.

Since WRUW is a non-commercial station, there is no pressure to maintain a large market share. The non-commercial aspect of the station allows programmers the flexibility to create their own exciting, alternative programming. Since most of the material heard on WRUW cannot be found elsewhere on the radio dial, the station has created a large listenership composed of people seeking diverse alternatives to the bland fare offered by commercial radio. In a sense, WRUW's laissez-faire attitude, a seemingly counter-productive means of gaining listenership, has resulted in a large, dedicated audience drawn to the station's unique programming.

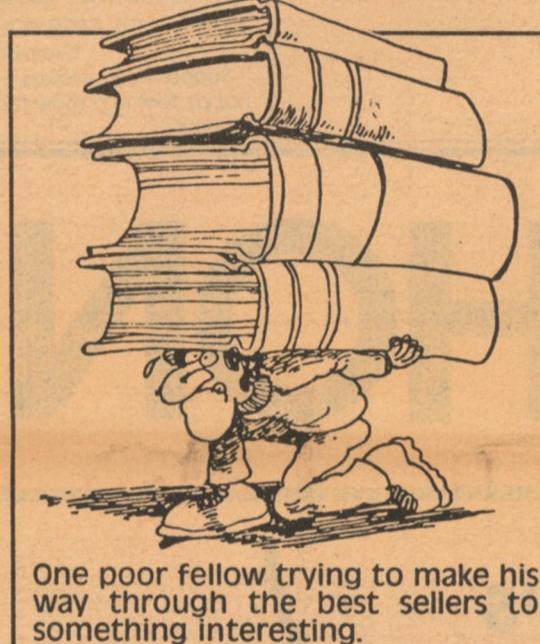
WRUW is staffed entirely by volunteers. Although WRUW is a student-run organization, number of staff members are non-students. Some of the station's staff have been involved with WRUW for as many as seventeen years. These older, more experienced staff members provide continuity to the station's operations by providing new staff members with a wealth of knowledge and experience.

WRUW is not funded by Case Western Reserve University, but rather by funds from the student activity fee as administered by the CWRU media board. In addition, a significant portion of the station's operating budget is generated by an annual telethon. It is the telethon that has enabled the station to expand its extensive record library, already one of the largest in Northeastern Ohio. This year's telethon is scheduled for February 15th through the 21st. ☎

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# Public Affairs and Specialty Shows

Sunday	7pm OUT OF BOUNDS Weekly ½ hour of sports news and views hosted by Tom Sarfi. Covering Spartan sports and local professional happenings.	Wednesday	7 pm BLUEGRASS MASTERS Bluegrass Masters follows the growth and development of bluegrass music from its roots in the early country music through its most modern permutations. Each show examines the work of an influential musician or group in relation to the development of the music as a whole. Hosted by Bob Frank, a founding member of Cleveland's Hotfoot Quintet.
12:30 pm SUNDAY MATINEE Put on your tap dancing shoes, settle into your most comfortable chair, grab some popcorn and go to the theatre without leaving your home. It's all Broadway and Hollywood showtunes and soundtracks when the curtain goes up at 12:30. Make sure you join us on these special days for Stage & Screen Spotlight. Feb. 8 Mar. 22 Apr. 12	Lil' Abner Fiddler on the Roof Mary Poppins	Tuesday	11 am CAMBRIDGE FORUM Each week, authoritative speakers probe issues of public concern with a depth and clarity uncommon on radio. Cambridge Forum focuses not only on the passing headlines but on the more permanent problems facing our world. This spring's series includes such luminaries as Kurt Vonnegut, B.F. Skinner, Ethel Klein, and Phillip Morrison.
4 pm CHANK-A-CHANK Will Drescher Traditional Cajun Music of the French speaking people of southwest Louisiana!	11 am THINGS YOU SHOULD KNOW A pot-pourri of shows of interest to everyone, dealing with such topics as the latest goings-on in France and Germany, Chemistry's impact on our daily lives, and locally-produced interviews and commentary intriguing to every global citizen.	7 pm GAYWAVES Beginning weekly with news of the gay community, Gaywaves features a weekly calendar of upcoming local events, along with music and discussions of gay and lesbian issues with people from both the Cleveland and national gay scene.	7 pm GLOBAL TAXI Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. Each week will have a different focus and theme.
7 pm KEN NORDINE'S WORD JAZZ Sit back, close your eyes, and examine consciousness from a different perspective. Train-of-thought meanderings on everything from clocks and colors to silk acetate socks and electromagnetic waves. Don't be afraid—it's your old pal Ken Nordine.	7 pm CONSIDER THE ALTERNATIVES Presenting in-depth examinations of the practices and policies of America's citizens, governments, and corporations. Quality reporting from the perspective of sanity. Produced by the Sane Education Fund for Peace.	10 pm CHUCKLES WITH CHUCK Chuck Poulton Tune in each week for your favorite comedy classics as well as new funny stuff that's hot off the presses. With both stand up comedy and novelty tunes, there's sure to be something for everyone.	11 am KIDDY DEE! Programming for the part of you that just won't grow up! Features a weekly sampling of children's music and stories.
Monday	11 am SCIENCE JOURNAL A new show exploring all areas of scientific inquiry—from Astronomy to Zoology and more.	6 pm THE GREG HOLTZ SHOW Greg Holtz Supper-hour polkas, conversation, and happy feet in a show that's really just for the fun of it.	6 pm THE GREG HOLTZ SHOW Greg Holtz Supper-hour polkas, conversation, and happy feet in a show that's really just for the fun of it.
			7 pm MOON OVER MOROCCO Another ZBS Foundation adventure in the continuing saga of our friend Jack Flanders. In this series, Jack finds himself in Morocco...and in some very precarious situations.
			10 am FINNEGAN'S WAKE An hour of Irish and Scottish folk music, produced and hosted by John Zeitzer.

# TELETHON

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# Program Descriptions

**WRUW - FM 91.1**

<p><b>Sunday</b></p> <p>2 am 601 LBS. OF ROAD WARRIORS ALL NIGHT LONG M. Mom Historically and hysterically tripping the light fantastic, and wrestling the dark gymnastic with music that rocks, sort of, from 1950's, 1960's, 1970's, 1980's..</p> <p>7 am THE WAX MUSEUM Dave Brown Features rare Rhythm and Blues and Rock &amp; Roll from the 50's and 60's. Not the type of oldies you'll hear on the other stations.</p> <p>9:30 am AROUND THE WHORL Paul Hanson Skip church this Sunday and tune in for contemporary and classical music.</p> <p>2 pm SPATIAL IMPRESSIONS Edmond Wong Journey into the realm of Progressive and New Age Music. Let the soaring synthesized music mixed with piano and soft New Age sounds take you on a stimulating and soothing flight into your imagination.</p> <p>5 pm DEFINITELY DOWNTOWN Don Sebian Jazz for early Sunday evening, featuring Bebop, hard bop, and post bop, along with tangential excursions into blues, big band, and avant garde.</p> <p>8 pm INSECURE HILARITY Larry Collins Q Mr. Collins, would you like to describe your radio show to the folks out there in audio land? L.C.: No! Q: Fine. Here, have some money!</p> <p>11:30 am TWO-BRAINED STEGOSAURUS DRIVE-IN Randy Woodring Drop whatever you're doing and turn on your radio. Get lost in space and experience a happy blend of STONEGOULD FREAKDOPE HIPPIY SPACE music. It's not trendy, and it's not the new happening thing, but it can be fun. Heavy-niss you can light up to. Don't be afraid of what you don't understand. O.K. Kids?</p>	<p><b>Tuesday</b></p> <p>2 am EARLY BONES Paul Fogel No moving the soul, no wounded ears, but it does get pretty obnoxious. Dedicated to the immortal trombone player Jordan Yin.</p> <p>5 am QUARK REPAIR FOR QUANTUM MECHANICS Chris Hellmann A full working range from freshly excavated primordial beats to rhythms transcending black consciousness.</p> <p>7 am UNITED FORCES Damon Murphy All types of metal for morning enjoyment. From melodic masterpieces of Iron Maiden to the all-out onslaught of Nuclear Assault. Everything from Abhatoir to Zoetrope.</p> <p>9 am Return to Downer's Grove Heather</p>  <p>11:30 am SUBTERRANEAN SIDE SHOW Mandanna A combination of everything totally free of form, basically, depending on my mood.</p> <p>2 pm STRAIGHT TO THE HEAD Prince Live from Kingston, Jamaica.</p> <p>5 pm FOUR STICKS Rick LeFave And the dogs...they.....just kept barking.</p> <p>7:30 pm THE RHYTHM METHOD Don't take any chances, the Rhythm Method has it all! Random Rhythms meets Plebian Pop for a guaranteed two-and-a-half hours of fun up beat music.</p> <p>11 pm VISCIOUS SIDEDISH OF BEALZEBUB Josh Bayer Harmonize. Lament Safely Dammit. Rework what you have to before Mommy gets home. But remember, you can sweep sh... under the rug. See you in church!!</p>	<p>5 pm BABY'S NEW SHOES Neal Martin &amp; Friends The latest in import and indie-label music. Off the beaten track but still with a beat. Covering it all from light punk to skull-crushing new age. Songs you like with enough information to figure out what you just heard.</p> <p>7:30 pm BIRD CALLS Bill Anderson A program inspired by Charlie Parker, Duke Ellington, Charles Mingus, Thelonious Monk, and other creative musicians.</p> <p>11 pm MUSICA ZA JEBOTINU Ched Musica za jebotinu is a diversified journey into regions of sub-conscious desire, brooding dilemma and MacPherson struts. ...Plus it feels right after a couple of drinks and good conversation.</p> <p><b>Thursday</b></p> <p>2 am ANATOMY OF A DREAM Michael Bogdanski Awakening unexpectedly, you are compelled by an internal force to switch on the radio. Bewilderment and confusion set in, and finally you are encompassed by fear. Trapped in a foreign existence, you struggle to differentiate between fantasy and reality. Realizing this battle is insurmountable, you surrender to the phenomenon that your dreams have actually become reality.</p> <p>5 am SCHIZOID RABBITS THROWING LARGE OBJECTS Mike Reilly A collection of pitches, which may or may not be sounded simultaneously. Used primarily in discussion of 20th-century music.</p> <p>7 am THAT'S HOW I ESCAPED MY CERTAIN FATE Scott Larson A seemingly random mix of folk, bluegrass, jazz, reggae, international, would-be comedic interludes, modern grunge, and tape hiss. Selected Testimonials: "It's kind of like A PRAIRIE HOME COMPANION without the guests, live music, stories, assorted funny bits, or an audience." - H. Roger Knutson, author of I USED TO CUT GARRISON KEILLOR'S GRASS, BUT THEN HE FIRED ME, AND OTHER STORIES. "It helps to think of God as being an irresponsible person." - An anonymous legal theorist</p> <p>9 am KING BUGS David Earle King Bugs takes his throne at the turn table to spin and groove tunes that range from thrash to reggae to hardcore to deathrock to classic rock to def jams to surf to etc., etc., etc..</p> <p>11:30 am THE WAKE UP CALL Doug Lape Stay healthy music. And music to excite your extraordinary senses. Alertness counts at this time of the day when this stuff hits the fan (and the roof). Features to consider: the intriguing Athens sound, intense live recordings that enhance your "I Was There" experience, hauntingly beautiful pop gems, and Livermore cactuses.</p> <p>2 pm JUST FOR THE FUNK OF IT Tom Frisco Old and new, fast and slow. Music to work the quick and slow twitch muscles.</p> <p>7:30 pm WHEN THE ROSES BLOOM AGAIN Dave &amp; Dan Wilson Country music, roots &amp; branches from all eras, 1920's to 1987: Old Timey, Bluegrass, Rockabilly, Tex-Mex, Zydeco, Western Swing, Cajun, Ragtime, Country, Blues, Hawaiian, Acid Banjo, Crabgrass, &amp; Cowpunk.</p> <p>11 pm NAUGAHYDE REALITY Dennis Sichner The best of straight-ahead, mainstream be-bop jazz. Occasional explorations into jazz fusion.</p> <p><b>Friday</b></p> <p>2 am FRUIT LOOPS OF THE MIND Brian Davis A very interesting way of looking at life - through a Fruit Loop. We will explore sounds from any aspect of the music world including rock, jazz, blues, classical and new age. Take a seat and I will take you on a journey through the Fruit Loops of the mind.</p> <p>5 am TRIP 66 Bruce Michielli Your 1960's cornucopia, from pop to punk to psychedelia and back. If you've had it with today's Techno pop, don your closeted Nehru jacket, pull that Farfisa organ out of the basement and take a trip on the mojitos rave-up of music ever conceived by a drug-free mind.</p>	<p>7 am LIVE FROM THE VATICAN Doug Stanley Have your thrill-suckers been deprived of thrill-power. Don't be a nerd, tune in every Friday morning for squaxx dek brain stem turbulence and zarzat sounds that will really stick in your throat. More krrill tro thargo than a rigellian hotshot. Become radio-active. Splundigg vur thrigg.</p> <p>9 am AN ISLAND IN THE MOON Ron Emhoff An old friend who lives in Georgia now recently remarked, "You turn on the radio here, and one tune will be rock and roll, it will be followed by some lousy classical thing, then right after that they'll play some incomprehensible saxophone jazz. I spend most of my time turning the radio off." How very odd.</p> <p>11:30 am CULTURAL BAGGAGE Edie Vargo At last! A Way to travel to France, Japan, Tibet or Africa without leaving your home - or packing your bags. Features a variety of musical genres with a special emphasis on international music or music with international influences.</p> <p>2:30 pm MY GUITAR KILLED YOUR MOMMY Ivan Vukcevich Two and a half hours of your favorite punk, psychedelic, underground glitter and classic rock with lots of new and local music.</p> <p>5 pm THE MISH-MASH HOUR Steve Mastroianni Now entering its 7th ground breaking season, the Mish Mash hour continues its fine tradition of irreverent uninformative musical sampling. With its sixth consecutive programmer, the Mish Mash hour will continue to bring you hit radio like Mom never told you about.</p> <p>7:30 pm YOUR FAVORITE REBELLION Joe Riznar Hold on to your head. A consistently unpredictable array of tunes in styles as diverse as technopop, acid punk, Spector, rockabilly, bubblegum, non-wave.... The beat always wins. Specials when applicable.</p> <p>10 pm DOWN BY THE CUYAHOGA Jim Szabo One of Cleveland's top jazz shows, with each week's program featuring salutes to the old masters and in-depth examinations of new releases. Complete jazz calendar at midnight.</p> <p><b>Saturday</b></p> <p>2 am DARE WAVES Neal Filsinger 2 am Friday night at WRUW is the hottest place this side of Chernobyl. Join Neal as he meanders his way through new and old releases, discharging 4 hours of contaminated radio. Disconnect your brain's safety systems, and absorb the air waves. Many people will suffer adverse reactions, but the gene pool does need work.</p> <p>6 am diversified, inc, Wade Tolleson A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting, and different. Folk-based freeform ranging through blues, rock, jazz, country, R&amp;B, international, avant garde, etc.</p> <p>11 am ROLL AWAY THE DEW Cousin Jimmie Wilson In addition to plenty of Bluegrass and Newgrass music, Cousin Jimmie plays many modern country artists and contemporary folk music performers. A little country music history is also slipped in each week.</p> <p>3 pm SMUGGLING Herb Music of Bob Marley, Iroy, Steel Pulse, Black Uhuru, Gregory Isaacs, Melodians, and more! A rockers afternoon every Saturday.</p> <p>6 pm THE HUMS DO NOT INTRUDE Mark Penacho The Horizontal Ending Hides Under Massive Structures, Dynamically Opposed. Normally Only Those In New Towns Reach Unusually Dry Endings.</p> <p>8:30 pm THE HI SIGN Craig Gelfand Life a broken wreck? Maybe, just looking for some sound? Well, come on and fill up with what you're lacking. You'll hear it all: modern, age, jazz... You'll be able to stare the world right in the face and give it the "Hi" Sign.</p> <p>11 pm COLOURS Steve Winegar The show features exciting new jazz releases, along with a variety of interesting, often obscure, recordings from our extensive jazz record library.</p>
<p><b>Monday</b></p> <p>2 am SNAP, CRACKLE &amp; YAWN Kevin Shurluff Music that will move you several feet in any given direction. You'll yawn for lack of oxygen to the brain.</p> <p>5 am NITE CRAWLER "THE VELVET TOUCH" Johnny Sherman A presentation of contemporary Jazz Music with a pinch of Fusion, and a scent of Big Band for flavor. Featuring Jazz guests past &amp; present. - Hank Mobley - Colman Hawkins - Dinah Washington Keeping ever so pure The Velvet Touch of jazz music... Share the experience!</p> <p>9 am BEAUCOUPS OF BLUES Howard Wayne If you don't like the blues, you've got a hole in your soul.</p> <p>11:30 am JAMAICA Oz &amp; Prince Rub-a-dub rydms for your mind, body and spirit.</p> <p>5 pm GLIMPSSES OF NIRVANA Tom Sarf A new format this semester featuring heavy doses of folk and traditional bluegrass, plus a taste of country and western to keep the urban cowboys happy.</p> <p>7:30 pm ANNIE'S BLUES SHOW Anne Weatherhead Nothing but the blues.</p> <p>10 pm A CAT BY ANY OTHER NAME Ryan McGuire Generally upbeat, fun-to-listen-to kinds of musical work fitting that description will come from a number of areas: Jazz, Comedy, Folk, International... (The Editor said that I'm allowed as many words in my description as I have listeners, so I hope I can fit the rest of...)</p> <p>11 pm BROU-HA-HA Catherine Butler Hear the hubub.</p>	<p><b>Wednesday</b></p> <p>2 am GO MENTAL Ken &amp; Jim Proto-industrial psychedelic-punk fills your head. Def jams rock the house. Trip into your Wednesdays.</p> <p>5 am DEEP WINE LIST Mike Zannoni A tasteful smorgasborg, if you know what I mean. What kind of...God I'm sorry.</p> <p>7 am PUT ON YOUR FACE Joe Banks Primp before listening. Various rocks and assorted new music. The best in secular dialectical humanism. Make up your own mind. Request!</p> <p>9 am ROLLOVER Steve Hunder Option A: Rollover and go back to sleep. Option B: Rollover and listen to a different type of music each week. Could be modern stuff. Could be jazz. Could be classical. Could be anything. Could be that you might hear your favorite type of music some week.</p> <p>11:30 am TRANSPORT PHENOMENA Ray Wolff This show will present the fabulous subjects of momentum, energy and mass transport through the intensive use of new and old music. Laminar flow will be fully developed as will flow through an annulus. Don't forget that our assumption of no-slip boundary conditions always hold.</p> <p>230 pm THE RUDE BOY TRAIN Sir Lord Tommy A rare blend of music with that Caribbean sound, including Calypso, Soca, Reggae and Ska. Ska (aka "The Blue-Beat", "Rock-steady", "Jamaican Jazz", or "Two-Tone") is the name given to the music, which happens to be the real "roots" of reggae, that was pioneered by Prince Buster in Jamaica in the early 1960's. It is greatly influenced by Jazz, with a touch of African rhythms, and heavy on the syncopation. Tune in to Tommy as he brings you Ska along with all of its numerous derivatives, which include more than just reggae mon. Check out the... "Jamaica Ska...good music, brothers and sisters, can never die-- it just gets more intensified!"</p>	<p><b>Saturday</b></p> <p>2 am DARE WAVES Neal Filsinger 2 am Friday night at WRUW is the hottest place this side of Chernobyl. Join Neal as he meanders his way through new and old releases, discharging 4 hours of contaminated radio. Disconnect your brain's safety systems, and absorb the air waves. Many people will suffer adverse reactions, but the gene pool does need work.</p> <p>6 am diversified, inc, Wade Tolleson A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting, and different. Folk-based freeform ranging through blues, rock, jazz, country, R&amp;B, international, avant garde, etc.</p> <p>11 am ROLL AWAY THE DEW Cousin Jimmie Wilson In addition to plenty of Bluegrass and Newgrass music, Cousin Jimmie plays many modern country artists and contemporary folk music performers. A little country music history is also slipped in each week.</p> <p>3 pm SMUGGLING Herb Music of Bob Marley, Iroy, Steel Pulse, Black Uhuru, Gregory Isaacs, Melodians, and more! A rockers afternoon every Saturday.</p> <p>6 pm THE HUMS DO NOT INTRUDE Mark Penacho The Horizontal Ending Hides Under Massive Structures, Dynamically Opposed. Normally Only Those In New Towns Reach Unusually Dry Endings.</p> <p>8:30 pm THE HI SIGN Craig Gelfand Life a broken wreck? Maybe, just looking for some sound? Well, come on and fill up with what you're lacking. You'll hear it all: modern, age, jazz... You'll be able to stare the world right in the face and give it the "Hi" Sign.</p> <p>11 pm COLOURS Steve Winegar The show features exciting new jazz releases, along with a variety of interesting, often obscure, recordings from our extensive jazz record library.</p>	

SPRING, 1987

# 20TH ANNIVERSARY

## 368-2208

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
2 <sup>nd</sup>	Mom	Kevin Shurtluff Snap, Crackle, & Yawn	Paul Fogel	Ken & Jim	Michael Bogdanski Anatomy of a Dream	Brian Davis	Neal	2 <sup>nd</sup>
3	601 Lbs. of Road Warriors	POP	Early Bones	Go Mental	SUB-CONSCIOUS	Fruit Loops of the Mind	Dare	3
4	All Night Long	CLOUDY	SYNAPSE SOUNDS		FREEFORM	Waves	4	
5	Johnny Sherman Nite Crawler The Velvet Touch	Chris Hellmann Quark Repair for Quantum Mechanics	Mike Zannoni Deep Wine List	Schizoid Rabbits Throwing Large Objects	Bruce Michielli Trip 66 FROM POP TO PUNK TO PSYCHEDELIA & BACK YET AGAIN	CYBERNETIC WAVE	5	
6	Jazz' Calendar at 6:00	CONTINUOUS WAVE	PROLIF. MAN	PORCUPINE SEX		Wade	6	
7	CUDDLES IN THE BUBBLES	Dave Brown Soren's Leap of Faith	Damon Murphy United Forces	Joe Banks Put On Your Face	Scott Larson That's How I Escaped My Certain Fate	Doug Stanley Live from the Vatican SCROTNG MAN REALLY SCROTNG	7 diversified, inc.	7
8	The Wax Museum	NEO-LEAPS OF MUSIC	HEAVY METAL	ECLECTIC SECULAR	PSYCHOTRONIC		8	
9	50's & 60's R&B/R&R	Howard Wayne Beaucoups of Blues	Heather Return to Downer's Grove	Steve Hunder Rollover	David Earle King Bugs	Ron Emoff An Island in the Moon	9 FREEFORM	9
10	Paul Hanson Around the Whorl	BLUES	EMO-TIONAL RESCUE	FREEFORM	SCARY, NEW, CRUDE FAST, HARD, FUN	FORMFREE	Finnegan's Wake	10
11	CLASSICAL	SCIENCE JOURNAL	THINGS TO KNOW	CAMBRIDGE FORUM	KIDD Y DEE!	NEW VOICES	Cousin Jimmie	11
12	David Caban Sunday Matinee SHOWTUNES	Prince Jamaica	Mandanna Subterranean Side Show	Ray Wolff Transport Phenomena	Doug Lape The Wake Up Call	Edie Vargo Cultural Baggage	Roll Away the Dew	12
1 <sup>st</sup>	LET'S GO TO JAMAICA	FREEFORM	Prince	FREEFORM	ROCKING POP TUNES		COUNTRY/FOLK	1 <sup>st</sup>
2	Edmond Wong Spatial	Tom Bizon	Straight to the Head	Sir Lord Tommy The Rude Boy Train	Tom Frisco Just For the Funk of It	EXCESS BAGGAGE	LIVE FROM STUDIO A	2
3	Impressions PROGRESSIVE	Pray for Death	REGGAE	SKA & REGGAE	FUNK	Ivan Vuckovich My Guitar Killed Your Mommy	Herb	3
4	Chank-a-Chank CAJUN/ZYDECO	HEAVY METAL	REGGAE		Michael Arnovitz Bad DNA	ROCK	Smuggling	4
5	Don Sebian	Tom Sarfi Glimpses of Nirvana	Rick LeFauve Four Sticks	Neal Martin and Friends Baby's New Shoes	EASY LISTENING	Steve Mastroianni The Mish Mash Hour	REGGAE	5
6	Definitely Downtown	FOLK/COUNTRY	THE UNWANTED SOUNDS"	POP (MODERN)	The Greg Holtz Show	MAIDENFORM	Mark Penacho The Hums	6
7	JAZZ	OUT OF BOUNDS	THE ALTERNATIVES	GayWaves	BLUEGRASS MASTERS	OVER MOROCCO	Do Not Intrude	7
8	Larry Collins Insecure	Annie Weatherhead Annie's Blues Show	Chris Hagen The Rhythm Method	Bill Anderson Bird Calls	Dave & Dan When the Roses Bloom Again	Joe Riznar Your Favorite Rebellion	REGULAR	8
9	Hilarity	NOTHING BUT THE BLUES	BEAT	JAZZZ	COUNTRY ROOTS & BRANCHES	ASSORTED ROCKS	Craig Gelfand The "Hi" Sign	9
10	COSMOPOLITAN	A Cat By Any Other Name	CHUCKLES WITH CHUCK	GLOBAL TAXI	DR. BILL'S R&B SURVEY	Jim Szabo Down by the Cuyahoga	ALL and then some	10
11	KEN NORDINE	Catherine Butler	Josh The Vicious Sidedish of Beelzeebub	Ched Musica Za Jebotinu	Dennis Sichner Naugahyde Reality		Steve Winegar	11
12	Randy Woodling Two-Brained Stegosaurus Drive-Inn	Brou-Ha-Ha	PEAKING UP LEARY'S NOSTRIL	HOW MUCH WOULD YOU PAY?	JAZZ	Jazz Calendar, at Midnight	Colours	12
1 <sup>st</sup>	"JUST SAY YES"	MISCELLANEOUS MUSICS				JAZZ	JAZZ	1 <sup>st</sup>

# Folk Endures at WRUW

by Dave Wilson

Country, Folk and Bluegrass music is served by the Wilson Boys twice weekly on WRUW. Thursday nights from 7:30 to 10 p.m. finds cousins Dave and Dan Wilson exploring the root and branches of country music. Sixty plus years of recorded music is represented in the WRUW collection ranging from the first recordings in the early 1920s by Eck Robertson and Fiddlin' John Carson through regional styles such as Cajun, Western Swing, Tex-Mex and Bluegrass. Selections from all branches and all eras are likely to be heard.

Ramblin' Jimmie Wilson's Saturday program, 11 a.m. to 2 p.m., uses contemporary Folk, Country and Bluegrass as the starting point. Newgrass, Jazzgrass and traditional

Bluegrass played from compact discs is a special feature on Saturdays.

Second cousin to the Wilsons is Will Drescher, host of Sunday's Cajun Music program "Chank-a-Chank". Beginning in 1987, cousin Tom Sarfi's "Glimpses of Nirvana" features Country, Folk, Bluegrass and new age music on Monday's from 5 p.m. to 7 p.m.

All of WRUW's country folk welcome listener response and participation with the music selection of artists and songs. Album purchases resulting from listener donations during the WRUW telethons are chosen in part by suggestions from the audience.

Here's the Wilson Boys' "Best of 1986" based on individual taste and listener response:

Beausoleil  
Buckwheat Zydeco  
Catfish Keith  
Glen Duncan  
Cathy Fink  
Paul Geremia  
Good Ol' Persons  
Nancy Griffith  
Denny Jones and Paul Kovac  
Spider John Koerner  
Christine Lavin  
John McCutcheon and Si Kahn  
Osborne Brothers  
Peter Ostroushko  
  
Stacy Phillips  
John Prine  
Queen Ida  
Red Clay Ramblers  
Riders in the Sky  
Gamble Rogers  
Peter Stampfel  
Tony Trishka and Skyline  
Guy VanDuse and Billy Novick  
Doc Watson  
Bob Wills and the Texas Playboys  
Kate Wolf

Allons a Lafayette  
Waitin' for My-ya-ya  
Catfish Blues  
Town and Country Fiddler  
The Leading Role  
My Kinda Place  
Part of a Story  
Last of the True Believers  
Memories of the Future  
Nobody Knows the Trouble I've Been  
Beau Woes  
Sign of the Times  
Once More with the Osborne Brothers  
Down the Streets of My Old Neighborhood  
Hey Mister Get the Ball  
German Afternoons  
Caught in the Act  
It Ain't Right  
New Trails  
Sorry Is As Sorry Does  
Peter Stampfel and the Bottlecaps  
Skyline Drive  
These n' That n' Those  
Riding the Midnight Train  
Tiffany Transcriptions, Vols. 4 & 5  
  
Poet's Heart

Arhoolie  
Rounder  
Kicking Mule  
Turquoise  
Rounder  
Flying Fish  
Kaleidescope  
Philo  
Maple Hill  
Red House  
Philo  
Rounder  
Sugar Hill  
  
Rounder  
Shanachie  
Oh Boy  
GNP  
Flying Fish  
Rounder  
Flying Fish  
Rounder  
Sugar Hill  
Kaleidescope  
  
Kaleidescope

## Advertise in the WRUW Program Guide

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## UNDERWRITING ANNOUNCEMENTS

WRUW would like to thank the following area businesses for underwriting shows:

Old Erie St. Bookstore, 2128 East 9th Street, Cleveland, 575-0743. Specializing in Rare and Out of Print Books.

Goose Acres Folk Music Center, 2175 Cornell Rd., Cleveland, 791-5111. Quality Acoustic Instruments, Instruction, and Repairs.

Club Isabella, 2025 Abington Rd., Cleveland, 229-1177. Fine Food, Drinks, and Jazz.

Body Language, 3241 W. 115th St., Cleveland, 251-3300. A Store of Essential Body Supplies.

Mind, Body, and Soul, P.O. Box 23042, Euclid, 44123, 261-2610. The Self-Awareness Health Care Guide for Northeastern Ohio.

Barking Spider Tavern, on the CWRU campus at 11310 Juniper Rd., 421-2863. Providing Beer, Wine, Live Music, Food, and Games.

If your business is interested in underwriting a show on WRUW-FM, please contact Neal Filsinger at 368-2208.

## Back-To-Back Performances! 24 Groups

featuring

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WALL OF VOODOO

SURF PUNKS DEVO

ECHO & THE BUNNYMEN

STEEL PULSE GO GO'S

GANG OF FOUR TOYAH WILCOX

GARY NUMAN

999 ORCHESTRAL MANOEUVRES

OINGO BOINGO

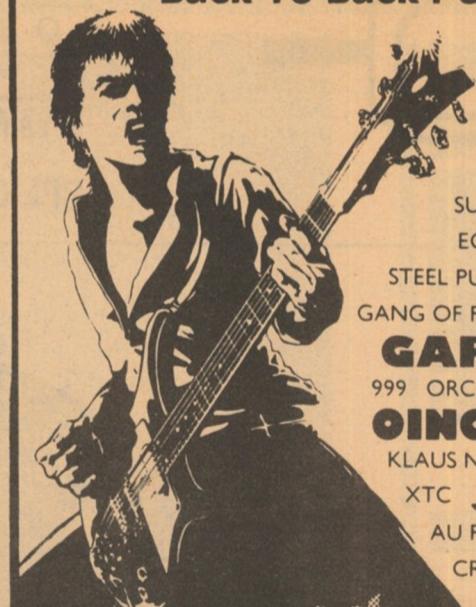
KLAUS NOMI JOOLS HOLLAND

XTC JOAN JETT

AU PAIRS DEAD KENNEDYS

CRAMPS POLICE

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Admission \$3.00

12

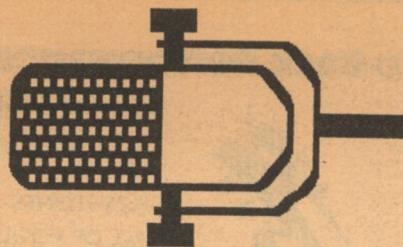
## New Voices on WRUW

With all the program shifting in this new schedule, you are bound to hear some unfamiliar voices on the airwaves. Many of the voices correspond to new programmers (our word for disc jockey). Ten people made it through our intense 12-week training program this past fall. You'll recognize them by their constant speech mistakes, the habit of turning down the wrong volume control and their choice of music. Help them out!

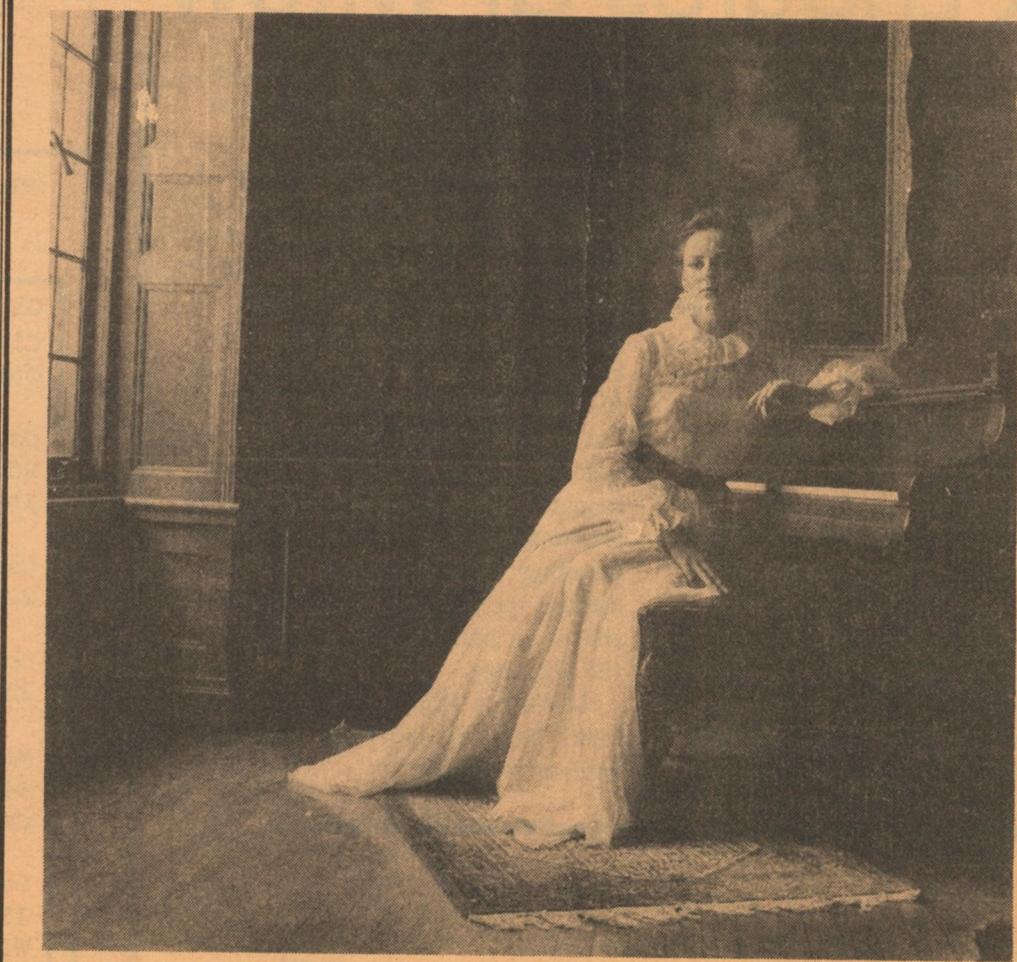
Call our request line at 368-2208. Request some new music you've heard other people play that might fit in with the format. Call the new programmers and laugh at their mistakes.

Remember, however, that this is college radio. We're not training ourselves to become future commercial, slick-sounding, ultra-professional, unthinking disc jockeys. We're here to have fun.

"What we lack in professionalism, we make up for in enthusiasm." ☎



WRUW - FM 91.1  
20TH ANNIVERSARY



*ANSWER*

HERBERT ASCHERMAN JUNIOR  
PORTRAITURE IN BLACK & WHITE

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Case Western Reserve University

## John Cremer: Founder & Father Figure

by Brian Davis

WRUW has matured and grown over its twenty years of broadcasting to the Cleveland area. One man cared for the station in its infancy and stood by it in its difficult childhood. This father figure in the history of WRUW is John Cremer, the station's faculty advisor for most of its twenty years.

John Cremer offered his time and support when students asked for a true radio station on the Case Western Reserve University campus. The titanic problems of the carrier current station that existed were mounting and radio at CWRU was sinking quickly. John Cremer gathered support and submitted many proposals to the University, and finally the deal was ironed out. The 10-watt WRUW after more than a year of planning went on the air February 26, 1967.

Getting on the air was only the beginning of Cremer's problems, he soon found staff shortages, transmitter interference, and a lack of records all in a day's work. At its conception, it was hard to find people willing to volunteer the time to work at the station. Then problems developed due to natural barriers that blocked reception of the signal. The record library was not at the

station, and was kept under lock and key. To play a record, the programmer had to sign them out and bring them down to the station. While WRUW suffered through many headaches, most of the problems were eventually worked out.

The creation of the station was not just one problem after another. In fact, the CWRU board of trustees was extremely generous in its granting of a budget. Cremer said, "I always thought we got too much money; but who was I to argue?" The funds allowed the station to buy state of the art equipment. Also, Cremer saw the station grow into a 1000-watt, 24-hour nationally respected college radio station.

The early 1970s were a turbulent time for both CWRU and WRUW. During the rioting at Kent State and the shooting of students by the Ohio National Guard, speeches were given at Tomlinson Hall on the Case Reserve quad, and were broadcast live on WRUW. The speeches were emotional, but used objectionable language. The conservative student body protested the use of this language on the radio, and wrote to the Federal Communication Commission. While it is against FCC policy to allow offensive language to be broadcast, they were so over-

whelmed with complaints during this period that it was impossible to follow up on them.

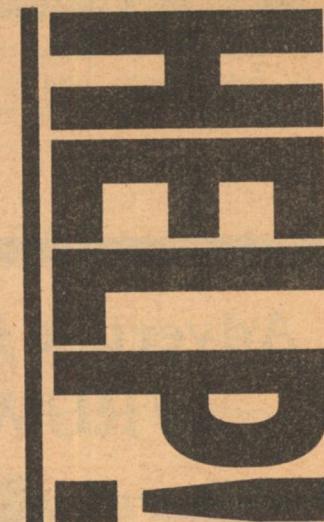
The FCC was a constant fear for station advisor Cremer. This heavy-handed organization has power of life and death over a radio station. His greatest fears were realized the day the FCC agent dropped in for a surprise visit. The agent was a reasonable inspector, and while he found fault in many aspects of the station, he only gave one citation for failing to do Emergency Broadcast System tests.

As station advisor, Cremer had potentially a great amount of power over the daily operation of WRUW, but he chose to remain a consultant and not a manager. For example, in the early 1970s the station was in effect taken over by a clique of what Cremer called "real parasites". Cremer did not express his opinion or attempt to remedy the situation, because he interpreted his job as strictly advisory. Eventually what Cremer liked to call his "cadres," a military name for a key group to train enlisted men, joined the staff. These leaders included Bill Anderson, Michigan Mom, Wade Tollen, and others.

John Cremer had an opinion on almost all aspects of the station, but

he remained silent to allow the station to grow and expand on its own. The Bob Dobbs figure that has been the subject of many programs Cremer called "high schoolish," but allowed it. Cremer was never fond of news broadcast at the station, because of the time it took to produce quality programs; but he said that he liked the sound that the AP and UPI wire services made in the background. Cremer even stood behind the station when one programmer made blatant and slanderous remarks about certain individuals.

At his desk and ready for a day's work at 5:00 a.m., and always there when the station needed help, was the type of advisor that John Cremer was in his 18 years at WRUW. The close student contact and the enjoyment of seeing the fruits of his labor prosper in the radio station were some of the motivations behind his dedication. WRUW owes this man a lot and is thankful for all that he has done. We recognize the many problems that he overcame, keeping WRUW on its feet and moving the station forward so that we can now celebrate twenty years of service. John Cremer was a unique individual who took the good with the bad to bring a clear leader in alternative music to Cleveland. ☐



**We're  
trapped!**

**SPRING  
1987  
STAFF**

## Results cont'd..

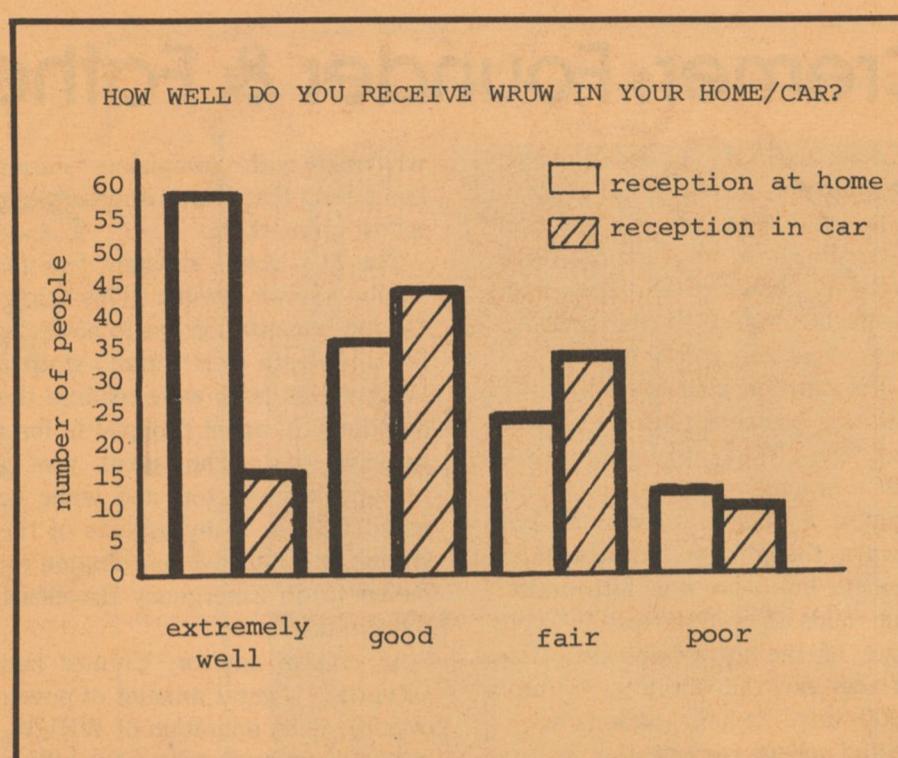
We also found out what most record stores already know -- airplay determines sales. About 85 percent of those surveyed buy records based on a song heard on the radio. Another 32 percent buy because a friend has it and only 11 percent buy because of advertising for the music.

We found that more than two-thirds surveyed owned a car, although it seems 120 out of 132 had access to one. Around 33 percent of the people surveyed had **good** reception of WRUW in a car and 26 percent had **fair** reception. Only 12 percent said they received WRUW extremely well in the car.

The home was the most popular place to listen to WRUW and just under half of all surveyed said they had no problem receiving the station. More than one-quarter of all surveyed said they had good reception at home while 18 percent notice static once in a while. The 14 people surveyed on our signal's outer radius had poor reception.

It was interesting to find that about 40 percent of our respondents discovered WRUW when they were tuning the dial one day and heard something they liked. About 23 percent heard about the station from friends, while 34 percent couldn't remember how they became aware of WRUW's existence.

Of the total 132 people, 18 were



**devout worshippers** of WRUW. Eighty-seven people considered themselves **regular** listeners of at least one show per week. There were 22 occasional listeners and five who turned to WRUW for something different once in a while.

Only five people avoided the Public Affairs question, since we found that 69 people had heard WRUW's Public Affairs shows while 58 hadn't.

In general, those who like WRUW's PA shows would listen again. Our top five PA shows for the Fall schedule were *Consider the Alternatives*, *Cambridge Forum*,

*Gay Waves*, *Ruby & Jack Flanders*, and *Now...Nordine*.

Those who didn't listen to WRUW's PA shows either never felt like it (22 percent), found them at the wrong time of the day (14 percent) found them too dull (12 percent) or didn't know about them (11 percent).

The most popular public issues that people would like to hear about were (in order) entertainment (satire), then world issues (like hunger) and then community and local issues. Many respondents found the need for us to cover government wrongdoings, minority

issues, interviews and call-in programs.

Several listeners commented that "You have the best Public Affairs programs of any of the college radio stations."

The questions about Studio-A-Rama revealed that 65 people thought it was bad that our summer live concert has become a more rock-oriented program. The decision was split that we should sponsor more concerts with different music. (See the 20th Anniversary Celebration Ad.)

Finally, overall we received a score of 8.6 out of 10 for music programming and a 6.5 for Public Affairs programming.

So... what does all this crazy data mean? Well, Michigan Mom explains the results as "a survey of people who like to fill our surveys." True. Others around the station complain "you shouldn't change anything just to make a few people happy." Also true.

And from a listener: "Look -- don't be worrying about what the public wants. Within the walls of WRUW is some sort of mysterious, incestuous musical diversity which doesn't depend on what we like.... We turn to WRUW for something different, new -- not something we know. The station is successful by its own standard and has been for many years. You're trying too hard to change something." I agree.

Once again, thanks to all of you who responded and watch for next fall's survey! ☺

WRUW Listener Doodle Space....

SOME WRITTEN COMMENTS FROM THE FIRST-EVER WRUW LISTENER SURVEY

"Cleveland is lucky to have WRUW. The music heard is miles ahead of any college station I've heard in the U.S."

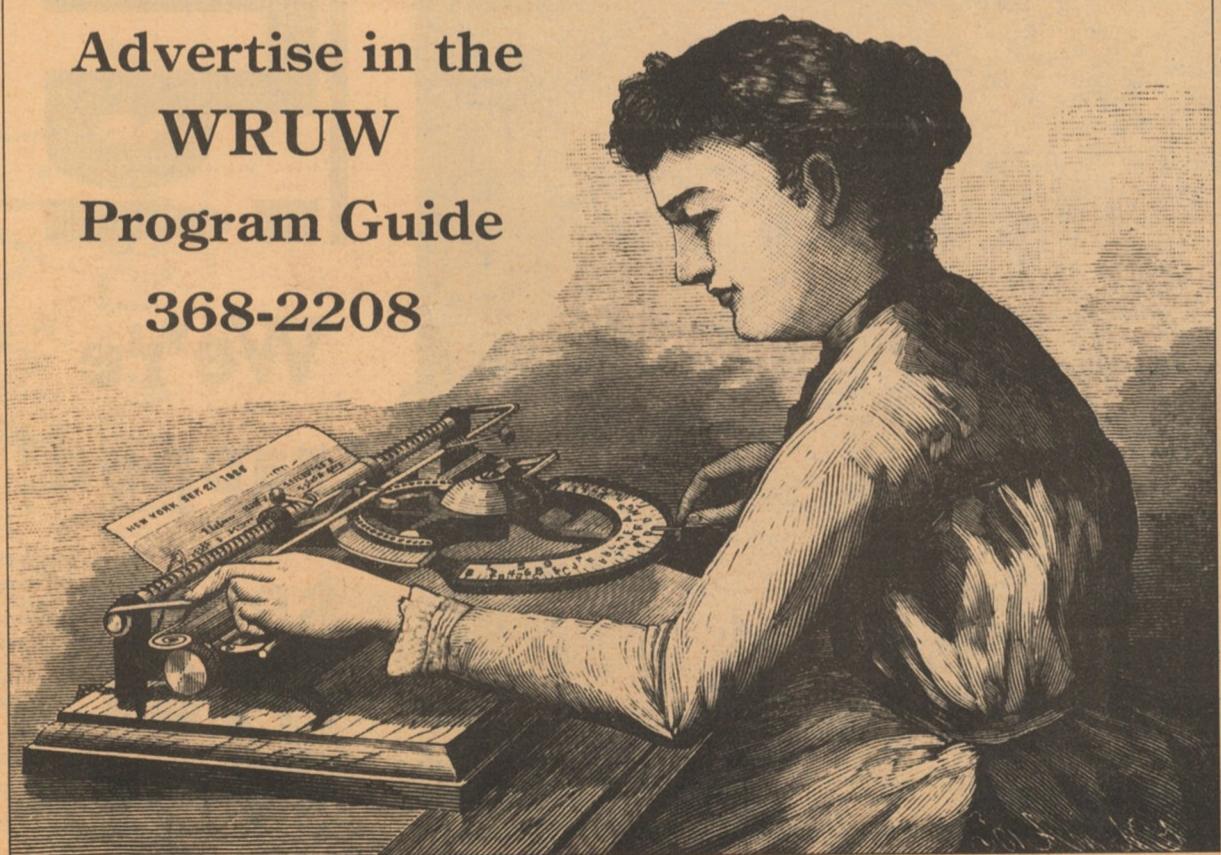
"Keep up the good work on being the true Alternative to all the Top 40 crap cluttering up our airwaves!"

"I very much enjoy your electric, commercial-free, vigorous, diversified programs. They are welcome changes from other stations. I'm amazed at the freedom of programming your people display and enjoy. Everyone seems to have a relaxed, pleasant tone. When do you have time for classes?"

"I love college radio. I barely listen to commercial radio. But it seems like only on a stormy night in September when the moon is full and I stand on my head on my receiver with my right big toe in a light socket can I get a good enough signal to actually almost comfortably listen to WRUW. Get a stronger transmitter!"

"WRUW is PRIME college radio!"

**Advertise in the  
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Program Guide  
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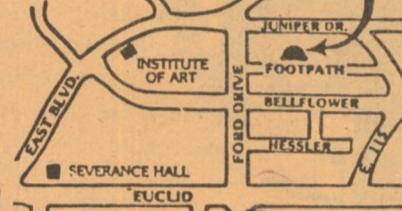
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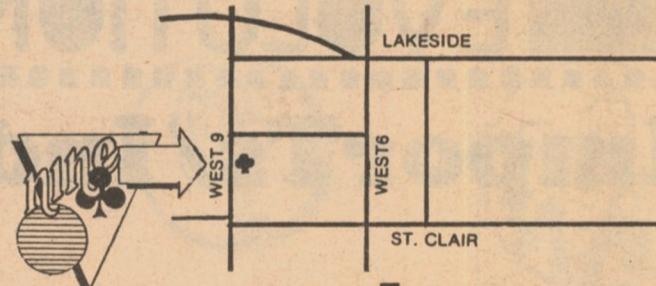
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